

ROUTING AND TRANSMITTAL SLIP		Date
		4 Mar 87
TO: (Name, office symbol, room number, building, Agency/Post)	Initials	Date
1. EXA/DDA	<i>gm</i>	3/5
2. ADDA	<i>[initials]</i>	5 MAR 1987
3. DDA	<i>[initials]</i>	6 MAR 1987
4. MS/DA	<i>[initials]</i>	
5. <i>DDA Reg.</i>		
Action	File	Note and Return
Approval	For Clearance	Per Conversation
As Requested	For Correction	Prepare Reply
Circulate	For Your Information	See Me
Comment	Investigate	Signature
Coordination	Justify	
REMARKS		

FAD - John Ray

DO NOT use this form as a RECORD of approvals, concurrences, disposals, clearances, and similar actions

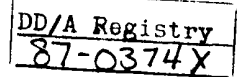
FROM: (Name, org. symbol, Agency/Post)	Room No.—Bldg.
	Phone No.

5041-102

* U.S.G.P.O.: 1983-421-529/320

OPTIONAL FORM 41 (Rev. 7-76)
Prescribed by GSA
FPMR (41 CFR) 101-11.206

~~CONFIDENTIAL~~



FINE ARTS COMMISSION

AGENDA

9 March 1987 -- 1100

7D32 Headquarters

1. Call to Order by Chairman

2. Review of February Minutes

3. Committee Reports

25X1

a. Exhibits

25X1

b. Report on Possible Display of Foreign Gifts

4. New Business

a. GSA Presentation re New Building Art (Marilyn Farley)

25X1

b. Resignation of DO Representative

25X1

c. Suggestion Awards

45-6

25X1

~~CONFIDENTIAL~~

CONFIDENTIAL

MINUTES

OF THE 9 FEBRUARY 1987

MEETING OF THE FINE ARTS COMMISSION

1. The meeting was called to order at 1100 hours in Room 7D32 Headquarters. Present were:

Members:

Consultant:

Others:

2. The minutes of the previous meeting held on 12 January 1987 were approved as written.

3. Committee Reports

a. Exhibits

The presentation commemorating DS&T's 25th anniversary is now in place. It is a very extensive display. It will be taken down an office at a time during the last week of February.

Because of time constraints, the Employee Craft Show which had been scheduled for March will not be held until later in the year (possibly October).

will work together to coordinate the exhibit.

In response to a recently published Employee Bulletin asking for suggestions for possible future exhibits, noted that she had received several letters with ideas for possible displays, e.g., a display on cartography, Russian

CONFIDENTIAL

CONFIDENTIAL

icons, architectural landscape drawings of the new building, and a pewter collection display. The pewter collection display was suggested by [] who forwarded with the suggestion a list of what he has available and photos of some of the pieces of pewter available in his collection (Western figures, cars, etc.). The Commission expressed an interest in it as a possible March exhibit; [] will contact Mr. [] to see if he could be ready for an exhibit at that time. If so, [] will coordinate all arrangements.

The Constitutional Bicentennial Exhibit, to be coordinated by [] is scheduled for April.

b. Photography Show

[] (EAA) briefed the Commission in some detail on the upcoming Photography Show and Contest exhibit scheduled for June. There will be five categories: landscapes and sea scapes, portraits, still life, people and places, and animals. [] said that the photos will be on display for one week before they are judged by a panel of outside professional photographers, which will ensure that there is no connection between the judges and the contestants. [] noted that he has several candidates for judges, who will base their decisions on technical aspects and composition. The winners will be awarded ribbons, which will be placed on the photos. [] said that there is mention of the contest in the February issue of the EAA Update and there will be a write up in the March issue giving details of the upcoming Photography Show. [] will work with Mr. [] in coordinating the exhibit.

4. Old Business

a. Update on Melzac Collection

[] stated that Mr. Melzac was in the building recently with representatives from museums located in Sarasota, Florida, and Fort Wayne, Indiana, who are interested in some of the paintings. [] noted that she would like to proceed as quickly as possible with regard to purchase of the paintings because of Mr. Melzac's health. The DDA had requested that the Commission put those paintings we are interested in purchasing in priority order. This was done following last month's meeting, and the list was then forwarded to Mr. Donnelly. [] told the Commission that Mr. Donnelly had given the go-ahead to purchase up to \$205,000 worth of art. [] asked for a volunteer committee to work on the Melzac collection, i.e., to sit down with Mr. Melzac and discuss actual details associated with the

CONFIDENTIAL

25X1 purchase. [] said that we are not limited to
 purchasing the paintings now in the building but would be given
 the opportunity to look at those paintings Mr. Melzac has
 stored on his property in West Virginia. The mini-group that
 will work with Mr. Melzac and on the selection of paintings
 25X1 will be: [] (focal point), []
 25X1 []

b. Auditorium Lobby Exhibit Layout Review

25X1 [] brought the plans for the auditorium
 lower lobby Langley Area Civil War Exhibit. She said that Mr.
 25X1 [] assistant, [] has collected material
 for the exhibit. The display will include commemoration of
 nearby Camp Griffin, where Vermont Volunteer Infantry Regiments
 were quartered and the story behind the poetic words of the
 "Battle Hymn of the Republic," all prepared by a professional
 display firm.

25X1 [] said that the renovations now contracted
 for the lower lobby area (e.g., painting of area, ceramic tile
 flooring, track lighting to go above the Civil War display, a
 storage area for coats, a coffee service area, upgrading of
 restrooms, etc.) will be completed by mid-June and the exhibit
 will then be put up. All in attendance agreed that the
 renovations and the posting of the exhibit will be a big
 improvement.

5. New Business

a. Meeting with New Building Project Office (NBPO)

25X1 []
 25X1 had a meeting with [] Chief of NBPO, to discuss
 what role the Commission would have in the selection of art for
 25X1 the new building. [] stated that the Commission
 could really make an artistic contribution to the new building,
 25X1 which will be finished in approximately a year. []
 believes that the FAC should play a major role in decoration of
 25X1 the new building. [] said that NBPO has been very
 25X1 good about keeping the Commission informed. []
 outlined a number of options:

(1) The Commission could have no involvement at
 all.

(2) The Commission could handle the task using its
 own expertise..

CONFIDENTIAL

CONFIDENTIAL

(3) The Commission could get together with GSA, provide overall guidance, and then let GSA identify appropriate artists. The Commission could monitor the project in conjunction with the NBPO.

(4) The architects of the new building, Smith, Hinchman and Gryllis (SH&G), could handle the task.

(5) The Commission, GSA, and SH&G could work on the project together.

(6) An outside consultant could be hired.

The best solution may be using a combination of all of the items. The Commission agreed that the first step will be to get some idea of the overall direction we wish to take in this endeavor. A decision will have to be reached on what the theme for decoration of the new building should be: (1) a mission-related display, or (2) art that is appropriate to the building. It was mentioned that SH&G had commissioned art services for DIA (a mission-related display). The best solution may be to start with GSA, asking them for advice as to how to go about our project, and then to talk to SH&G about our interests. In this regard, [redacted] will meet on Wednesday afternoon, 11 February, with Mr. Art Carlucci, the GSA Building Project Officer. [redacted] asked for volunteers to work with GSA on the new building project. This group will consist of: [redacted] (focal point), [redacted]

[redacted] said that, to date, approximately \$400,000 has been allotted for the purchase of art for the new building. If an outside consultant is used, that fee would come out of the \$400,000. [redacted] said that a written plan should be developed very quickly (60-90 days) so that the money can be allocated.

b. Resignation of Chairperson

[redacted] announced that she had submitted her resignation to the DDA about three weeks ago and that Mr. Donnelly had accepted it. She said that the increased responsibilities of her duties in the IG's office and the responsibilities of the Commission in regard to the new building have made it impossible for her to continue. Ms. [redacted] said that [redacted] in the DDA's office had talked to several people, but because of the time involved in Commission work, they were unable to take over the chairmanship. Ms. [redacted] asked that, if anyone at the meeting had any suggestions on a possible replacement, to please let her know

CONFIDENTIAL

25X1

and she would pass the name on to [REDACTED]
stated that this was a time when a very active chairperson was
needed. She will do as much as she can until a replacement can
be found, and said in particular that she wants to stay in
touch with Mr. Melzac because of the personal relationship that
has developed between the two of them. [REDACTED] thanked
everyone at the meeting for their support and hard work.

25X1

6. The next meeting will be held on Monday, 9 March, at
1100 in Room 7D32.

7. The meeting was adjourned at 1220 hours.

25X1

[REDACTED]

General Services Administration

Factsheet

ART-IN-ARCHITECTURE FOR FEDERAL BUILDINGS

History

In 1855, when Congress decided to decorate the interior of the Capitol with artwork, it commissioned Constantino Brumidi to paint frescoes for the House of Representatives committee rooms for \$8.00 a day. During the Depression era, the New Deal art programs commissioned paintings and sculpture for the embellishment of newly constructed Federal buildings, post offices, and courthouses nationwide producing the first body of truly public American art.

The U.S. General Services Administration's (GSA) Art-in-Architecture Program continues this longstanding tradition of government support for the arts.

The genesis of GSA's present Art-in-Architecture Program can be traced to a report issued in 1962 by the President's Ad Hoc Committee on Federal Office Space titled Guiding Principles for Federal Architecture. The committee recommended that "where appropriate, fine art should be incorporated in the designs (of new Federal buildings) with emphasis on the work of living American artists."

As the head of the Government agency responsible for the design and construction of Federal buildings, GSA's Administrator implemented the recommendations of the Guiding Principles in January 1963 with a direct policy order establishing an allowance for fine arts of one-half of one percent of the estimated cost of construction for new Federal buildings and buildings undergoing repair and alteration. Such works are intended to be an integral part of the total architectural design and enhance the building's environment for the occupants and the general public.

Due to rising inflation in the construction industry, the program (which is funded through the construction budget) was temporarily halted in 1966. It was revitalized in 1972 when GSA renewed its commitment to commission exceptionally talented American artists.

The Commissioning Process

1. The project architect, aware that one half of one percent of the estimated construction cost is the amount set aside specifically for art-in-architecture projects, develops an art-in-architecture proposal as part of his overall architectural design services. The art-in-architecture proposal must include the location and nature of the artwork(s) to be commissioned.

2. GSA then requests the National Endowment for the Arts (NEA) to appoint art professionals, primarily from the region of the project, to meet with the design architect for the purpose of nominating three to five artists for each proposed artwork.

3. This artist-nominating panel meets at the project site and reviews visual materials of artists proposed by GSA, the NEA-appointed panelists, and the architect. Artists wishing to receive GSA consideration are requested to send a resume and 35mm slides of their work to the following address:

Art-in-Architecture Program(P)
General Services Administration
Washington, DC 20405
(202) 566-0950

4. The artist nominations are transmitted to GSA by the NEA. The Administrator of GSA makes the final selection.

5. After the artist has been selected, a fixed price contract is negotiated. Contract award amounts negotiated for art-in-architecture projects include all costs associated with the design, execution, and installation of the artwork.

ART-IN-ARCHITECTURE PROJECT LIST
1972 to Present

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Aberdeen, SD	Stephen Henslin	Cor-ten sculpture on plaza.
Akron, OH, FB	1) William King	1) Aluminum sculpture on plaza.
	2) Robert Morris	2) Granite sculpture on plaza.
Albany, NY, FB	Lynda Benglis	Copper sculpture in courtyard.
Anchorage, AK, CT/FB	1) Robert Hudson	1) Sculpture in atrium.
	2) Dan Flavin	2) Fluorescent wallwork in lobby.
	3) Sam Francis	3) Mural in lobby.
	4) Alvin Amason	4) Painting in lobby.
Ann Arbor, MI, FB	Sherri Smith	Tapestry in main entrance lobby.
Atlanta, GA, FB/CT	1) Sam Gilliam	1) Painted construction in lobby.
	2) Lloyd Hamrol	2) Sculpture in cafeteria lobby.
	3) Jennifer Bartlett	3) Paintings in lobby.
	4) Terry McGehee	4) Pastels (5).
	5) Donato Pietrodangelo	5) Color Photographs (7).
	6) Robert Franzini	6) Lithographs (5).
	7) Kathleen Ferguson	7) Mixed Media - Objects (3).
	8) Judy Voss Jones	8) Mixed Media (4).

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
	9) Katherine Mitchell	9) Color Pencil/ Paper (3).
	10) Jim Frazer	10) Hand-colored Photographs (5).
	11) Carol Burch-Brown	11) Graphite on Paper (3).
	12) Lisa Dru Irwin	12) Hand-colored Photographs (4).
	13) Melody Guichet	13) Paintings (3).
	14) Gail Nalls	14) Encaustic & Oil on HMP (3).
	15) Edward Pramuk	15) Charcoals (5).
	16) Richard L. Williams	16) Photographs (6).
	17) Jon Eric Riis	17) Tapestry.
	18) Gary L. Trentham	18) Glad Wrap Form.
	19) Herbert Creecy	19) Acrylic painting.
	20) Michael Smallwood	20) Oil on Canvas.
	21) W. A. Brown	21) Still images.
Baltimore, MD (Edward A. Garmatz FB/CT)	George Sugarman	Painted aluminum sculpture on plaza.
Baltimore, MD (Metrowest)	1) Loren Madsen	1) Suspended stone sculpture in lobby.
	2) Ronald Bladen	2) Painted steel sculpture on lawn.
	3) Isaac Witkin	3) Painted steel sculpture on street corner.
Baltimore, MD (SSA Computer Center)	Richard Fleishner	Exterior environ- mental sculpture.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Bangor, ME	Yvonne Jacquette	Triptich mural in lobby.
Bethesda, MD (NIH-Lister Hill)	Kenneth Snelson	Stainless steel sculpture on plaza.
Blaine, WA, BS	Dale Chihuly	Glass baskets in case.
Boston, MA (Appraisers Store)	George Nick	Painting in lobby.
Boston, MA, FB	1) Mary Miss .	Cascading wall fountain
	2) Jane Kaufman	Glass cascading sculpture in space frame atrium.
Bridgeport, CT	Patsy Norvell	Sculpture on plaza.
Buffalo, NY, FB	George Segal	Bronze sculpture on plaza.
Carbondale, IL, FOB	Jackie Ferrara	Wood sculpture on plaza.
Charlotte Amalie, VI	Ned Smyth	Mosaic water sculpture in courtyard.
Chicago, IL, FB	Alexander Calder	Painted steel sculpture on plaza.
Chicago, IL, (SSA Program Center)	1) Claes Oldenburg	1) Painted steel sculpture on plaza.
	2) Ilya Bolotowsky	2) Four porcelain enamel murals in cafeteria and lobby.
Columbia, SC, FB/CT	1) Barbara Neijna	1) Steel sculpture on plaza.
	2) Marla Mallett	2) Fiberwork in lobby.
Columbus, OH, CT/FB	Robert Mangold	Exterior porcelain enamel murals on front facade.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Dayton, OH, FB/CT	1) Stephen Antonakos	1) Neon wall sculpture on front facade.
	2) Joseph Konzal	2). Cor-ten sculpture on plaza.
Detroit, MI, FB	John Chamberlain	Sculpture on plaza.
Eugene, OR, FB/CT	Robert Maki	Painted aluminum sculpture on plaza.
Fairbanks, AK, FB/CT	1) Tom Doyle	1) Wood sculpture on lawn.
	2) Gerald Conaway	2) Stainless steel sculpture on plaza.
Florence, SC, FB	Blue Sky	Oil on canvas mural in lobby.
Ft. Kent, ME	Bob Brooks	Photographic mural in lobby.
Ft. Lauderdale, FL,	1) Lynne Gelfman	1) Painting in lobby.
	2) Doug Moran	2) Painted construction in lobby.
	3) Sylvia Stone	3) Wall sculpture on facade of courtroom lobby.
Grand Rapids; MI, FB/CT	Mark di Suvero	Steel sculpture on plaza lawn.
Haines, AK, BS	Carmen Quinto Plunkett	Carved wood panels.
Hawthorne, CA, FB	Robert Arneson	Ceramic sculpture in lobby.
Honolulu, HI (Prince Jonah Kuhio Kalaniana'ole) FB/CT	1) George Rickey	1) Exterior stainless steel kinetic sculpture.
	2) Peter Voulkos	2) Bronze sculpture in courtyard.
	3) Ruthadel Anderson	3) Fiber sculpture in lobby.
	4) Sharyn Amil Mills	4) Fiber sculptures in vestibule.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Houma, LA, FB/USPS	Lin Emery	Exterior aluminum kinetic sculpture.
Huron, SD, FB	Guy Dill	Painted steel and wood sculpture on lawn.
Indianapolis, IN,FB	Milton Glaser	Murals around first floor lobby.
Iowa City, IA	Robert Longo	Exterior relief.
Jackson, MS, FB	1) William Christenberry	1) Assemblage on entrance facade.
	2) Ed McGowin	2) Steel sculpture with interior tableau.
Jamaica, NY, SSA	1) Romare Bearden	1) Mural in lobby
	2) Jacob Lawrence	2) Mural in lobby
	3) Howardena Pindell	3) Mural in lobby
	4) Frank Smith	4) Mural in lobby
	5) E. H. Sorrells-Adewale	5) Mural in lobby
	6) Richard Yarde	6) Mural in lobby
	7) Melvin Edwards	7) Exterior sculpture
	8) Houstin Conwill	8) Exterior sculpture
Las Cruces, NM,	William Goodman	Painted steel sculpture on plaza.
Lincoln, NE, FB/CT	Charles Ross	Suspended prisms filled with mineral oil - casting spectra in lobby
Louisville, KY	Robert Howard	Painted aluminum sculpture on plaza.
Madison, WI, CT	Christopher Sproat	Neon sculpture on building exterior

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Manchester, NH	Louise Bourgeois	Steel sculpture on plaza.
Marfa, TX, BS	Roberto Rios	Mural in lobby.
Memphis, TN (Clifford Davis FB)	1) Tom Shelton	1) Mural in lobby.
	2) Murray Reich	2) Mural in lobby.
Miami, FL, CT	David Novros	Frescoes in courtyard.
Midland, TX, CT/FB/USPS	John Queen	Aluminum and concrete sculpture on plaza.
Moscow, ID, FB	Gaylen Hanson	Mural in lobby.
Nashville, TN, FB	Leonard Baskin	Bronze reliefs in lobby.
Newark, NJ, FB	Lila Katzen	Stainless steel and concrete sculpture on plaza.
New Bedford, MA, FB	James Surls	Wood and steel sculpture on plaza.
New Haven, CT, FB/CT	Alexander Liberman	Painted steel sculpture on plaza.
New Haven, CT, CT	Ed Zucca	Inlaid wood doors in lobby
New Orleans, LA, FB	1) Lucas Samaras	1) Cor-ten sculpture in courtyard.
	2) Clement Meadmore	2) Painted steel sculpture on plaza.
	3) Annette Kaplan	3) Tapestry in lobby.
	4) Terry Welden	4) Painted canvas with relief elements in lobby.
	5) Ann Mitchell	5) Fiberwork in lobby.
	6) Carol Shinn	6) Fiberwork in lobby.
	7) Silvia Hayden	7) Three tapestries in lobby.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
New York, NY (Customs CT/FB Annex)	Richard Serra	Cor-ten sculpture on plaza.
New York, NY (Foley Square CT Annex)	1) Rafael Ferrer	1) Suspended painted sculpture in lobby.
	2) Alex Katz	2) Mural in lobby.
Norfolk, VA, FB	Athena Tacha	Concrete sculpture on plaza.
Oklahoma City, OK	1) Gerhardt Knodel	1) Fiberwork lobby.
	2) Anna K. Burgess	2) Two fiberworks in first floor and eighth floor lobbies.
	3) Grant Speed	3) Bronze sculpture first floor lobby.
	4) Karen Chapnik	4) Fiberwork first floor lobby.
	5) Sally Anderson	5) Fiberwork third floor lobby.
	6) Charles Pratt	6) Wood and copper sculpture third floor lobby.
	7) Curt Clyne	7) Two photographs mezzanine.
	8) David Halpern	8) Two photographs mezzanine.
	9) Albert Edgar	9) Ceramic sculpture fourth floor lobby.
	10) Franklin Simons	10) Ceramic sculpture fourth floor lobby.
	11) Terrie H. Mangat	11) Quilt fourth floor lobby.
	12) Denna Madole	12) Fiberwork fourth floor lobby.
	13) Richard Davis	13) Bronze sculpture fifth floor lobby.
	14) James Strickland	14) Wood relief fifth floor lobby.
	15) Jane Knight	15) Fiberwork in fifth floor lobby.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
	16) Charles Pebworth	16) Black marble sculpture in sixth floor lobby.
	17) Betty Jo Kidson	17) Fabric construction sixth floor lobby.
	18) Bud Stalnaker	18) Fiberwork sixth floor lobby.
	19) Melanie VanDenbos	19) Fingerweaving seventh floor lobby.
	20) Joyce Pardington	20) Two fiberworks eighth floor lobby.
	21) Jerry McMillan	21) Brass sculpture eighth floor lobby.
	22) Michael Anderson	22) Wood sculpture seventh floor lobby.
	23) Fred Eversley	23) Plexiglas sculpture ninth floor lobby.
	24) Rebecca Petrie	24) Fiberwork ninth floor lobby.
	25) William Scott	25) Three-part wind sculpture
	26) Carol Whitney	26) Two ceramic Indian figure sculptures
Orlando, FL CT/FB	Geoffrey Naylor	Stainless steel and water sculpture.
Otay Mesa, CA, BS	Luis Jimenez	Exterior sculpture on entrance plaza.
Pasadena, CA (CT)	Terry Schoonhoven	Mural in morning room.
Philadelphia, PA (James A. Byrne CT; William J. Green FB)	1) David von Schlegall	Stainless steel and water sculpture in plaza pool.
	2) Louise Nevelson	2) Painted wood sculpture-lobby.
	3) Charles Searles	3) Mural-entrance lobby.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Philadelphia, PA (SSA Program Center)	Al Held	Two companion murals in lobby.
Pittsfield, MA, FB	James Buchman	Granite and steel sculpture.
Portland, OR, Customhouse	James Carpenter	Handcrafted glass window in stairway landing.
Portland, OR, FOB	1) Dimitri Hadzi 2) Jack Youngerman	1) Basalt sculpture on plaza. 2) Tapestry in lobby.
Portland, OR, FOB (East)	Scott Burton	Exterior Sculpture.
Providence, RI	John Willenbecher	Interior wallwork in lobby.
Richmond, CA (SSA Program Center)	1) Richard Hunt 2) Janet Kummerlein 3) Gyongy Laký 4) Lia Cook	1) Two-part exterior bronze sculpture in courtyard. 2) Fiberwork in lobby. 3) Fiberwork in lobby. 4) Fiberwork in lobby.
Roanoke, VA	John Rietta	Cor-ten sculpture on plaza.
Rochester, NY, CT/FOB	Duayne Hatchett	Exterior painted steel sculpture.
Saginaw, MI	Nancy Holt	Painted iron sculpture on plaza.
St. Louis, MO	Stephen DeStaebler	Interior sculpture.
St. Paul, MN	Charles Ginnever	Cor-ten sculpture on plaza.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
San Diego, CA, CT/FOB	1) Beverly Pepper	1) Painted steel sculpture on plaza.
	2) Bruce Beasley	2) Cast acrylic sculpture in lobby.
San Jose, CA	1) Robert Graham	1) Fountain sculpture in paseo entrance.
	2) Farley Tobin	2) Ceramic wall in lobby.
	3) Ray King	3) Glass spectral environment in paseo.
	4) Pamela Joseph	4) Elevator door paintings.
San Luis, AZ, BS	Maria Aguilar	Ceramic sculptural environment in courtyard.
Sandpoint, ID, FB	George Morrison	Wood sculpture in lobby.
Santa Rosa, CA, FOB	Lenore Tawney	Fiber tapestry in lobby.
Seattle, WA, FOB	1) Isamu Noguchi	1) Granite sculpture on upper plaza.
	2) Harold Balazs	2) Painted steel sculpture on lower plaza.
	3) Philip McCracken	3) Bronze sculpture on lower terrace.
Seattle, WA, CT	Caleb Bach	Murals in vestibule.
Springfield, MA	Larry Bell	Glass environment in lobby.
Syracuse, NY, CT/FOB	Sol LeWitt	Painted aluminum sculpture on plaza.
Topeka, KS, CT/FOB	1) Rockne Krebs	1) Spectral and object environment in atrium.
	2) Rosemarie Castoro	2) Exterior sculpture on plaza.

<u>PROJECT LOCATION</u>	<u>ARTIST</u>	<u>SUBJECT</u>
Van Nuys, CA, FOB	Lyman Kipp	Painted steel sculpture on plaza.
Washington, DC (Old Post Office)	Robert Irwin	48 shadow panels suspended sculpture in cortile atrium.
Washington, DC (Hubert H. Humphrey FB)	1) James Rosati	1) Painted steel sculpture on plaza.
	2) Annette Kaplan	2) Tapestry in cafeteria lobby.
	3) Jan Yoors	3) Tapestry in lobby.
	4) Marcel Breuer	4) Tapestry in lobby.
Washington, DC (Labor Bldg.)	1) Jack Beal	1) Four oil on canvas murals in lobby.
	2) Tony Smith	2) Painted steel sculpture in courtyard.
Wenatchee, WA, FB	Stan Dolega	Earthwork.
Williamsport, PA, FB	Roger Nelson	Mural in lobby.
Wilmington, DE, CH/CT/FOB	Frank Stella	Painted aluminum relief in lobby.
Winston-Salem, NC, CT/FOB	Rudolph Heintze	Cor-ten sculpture on plaza.

8/1/86

DRAFT

CHAPTER 15. ART-IN-ARCHITECTURE

1. General. As deemed appropriate by the project Architect-Engineer (A-E), and as a matter of public policy, fine arts may be incorporated as an integral part of the total building concept in the design of new Federal buildings and in the repair and alteration of existing Federal buildings. In the case of repair and alteration projects, fine arts may be commissioned when a project meets the criteria established in Paragraph 3.B.

Also, as a matter of public policy of the U.S. General Services Administration, the Federal Government recognizes its responsibility to U.S. citizens who live and work in the communities where the commissioning of fine arts is proposed and, therefore, shall seek the support, involvement, and approval of local citizens in the selection of appropriate artwork as prescribed.

In order to achieve the fundamental objectives of ensuring the integration of artwork into the architectural design and community participation throughout the project, an emphasis is placed on local citizen involvement and artist/architect collaboration at an early phase in the design process. The U.S. General Services Administration (GSA), acting under the guidelines prescribed by this policy, shall endeavor to enhance the architectural design of Federal buildings on a national basis through the commissioning of artworks. All artworks shall be created by living American artists.

2. Types. Types of art shall include, but not be limited to: sculpture, mobiles, bas-reliefs, water-sculpture, earthworks, lightworks, assemblages, murals, photographs, frescoes, large-scale crafts such as mosaics, ceramics, tapestries, fiberworks, and the integrated building arts which form a physical part of the structure through the use of such materials as masonry, tile, glass, metal and wood.

In conformance with the "Guiding Principles for Federal Architecture," which established the basis for the Art-in-Architecture Program in 1963, artworks should " . . . reflect the dignity, enterprise, vigor, and stability of the American National Government . . . "

2.

3. Funding.

A. New Construction. Maximum of one-half of one percent of the estimated construction cost may be reserved as a specific budget for art-in-architecture. This shall be viewed as a reasonable upper limit to carry out the objective of the program. At the time of the A/E contract negotiations, the A/E shall be advised by the appropriate regional office of the art-in-architecture policy, philosophy, and funding provisions as established by this Order.

B. Existing Facilities. A maximum of one-half of one percent of the estimated repair and alteration (R&A) costs of an existing Federal building may be reserved for works of art if the R&A project meets the following criteria:

(1) the repairs and alterations planned will affect the architectural space, character, or facade of the building; and

(2) the design architect and the Regional Administrator deem the commissioning of artwork to be appropriate.

The amounts reserved shall be viewed as reasonable upper limits and not as a mandate to expend the entire amount. However, since this budget, which is based on the estimated construction costs, is utilized by the NEA panelists to nominate artists whose work is within the budget range, the total shall not be reduced unless, through contract negotiations, the full amount is not needed to accomplish the desired objective.

C. Art-in-Architecture project funding. This funding shall be treated as an available part of Federal building budgets when deemed appropriate by the A-E and the Regional Administrator and may not be directed for other purposes without the written approval of the Commissioner, PBS. Once this budget has been approved, artist(s) nominated and selected (based, in part, on the available budget), the project may be cancelled only by written authorization of the Commissioner, PBS.

3.

- D. Funding reservations for art-in-architecture projects.
This funding must include all costs associated with the costs of the artworks, including models, drawings, materials, execution, crating, shipping, insurance, installation, photography of the completed work, the artist's travel and fees, etc.

4. Nomination of Artist(s) and Development of Type of Art.

- A. Within thirty (30) calendar days from the date of contract award to the A-E, the Administrator, GSA, shall request the Chairman of the National Endowment for the Arts (NEA) to appoint an Art Type/Artist Nomination panel.

(1) The members of the panel shall include:

- a. the A-E for the project
- b. two local residents knowledgeable in the arts; if the NEA and GSA determine that no such persons are available locally, then regional panelists shall serve in this capacity
- c. two local/regional recognized art professionals
- d. one nationally recognized art professional with experience in public art to serve as chairman
- e. the Regional Administrator, Ex-Officio

The Regional Administrator shall be given the opportunity to recommend specific individual panelists to the NEA, which is responsible for establishing the panel. Such recommendations shall be submitted through the Commissioner, PBS.

- (2) The Chair and the panel shall meet at the project site prior to final approval of the A-E's initial concept phase development to review and discuss appropriate types of art for the project. The panel is to be advised by local citizen groups and community representatives, including representative(s) of the building occupants. A designated staff member of the Art-in-Architecture Program shall coordinate with the NEA, the panel activities, including the community liaison effort. In the event that some of the designated panelists cannot attend this preliminary meeting, the NEA shall inform them of the discussions and decisions reached. The consensus of the panel on the type of art, location, etc. will be used as the basis for subsequent artist nomination and selection.

4.

- a. The documentation of the agreed-upon type of art and location shall be prepared by the A-E and submitted to the Contracting Officer.
 - b. The general location and nature of the work(s) of art must be included in the design concept drawings as well as all appropriate future drawings. The Contracting Officer shall provide the Central Office Art-in-Architecture Staff (PQBP) and the Assistant Commissioner for Real Property Development (PQ) with all appropriate drawings and statements which establish the location and nature of the proposed Art-in-Architecture project.
- (3) Within 60-90 calendar days after the initial panel meeting to determine art type, the same panelists listed above shall reconvene to nominate three to five artists for each proposed artwork.
 - (4) Prior to the artist nomination panel meeting, GSA's Art-in-Architecture Program staff shall research and identify appropriate artists for consideration by the panel. In this regard, the National Slide Registry maintained by GSA will be utilized, and local/state/regional art organizations will be encouraged to notify regional artists of the proposed commission so that their work may be considered by the NEA-appointed panelists. In addition, the panelists are expected to bring visual materials of artists whose work they believe to be appropriate for the proposed commission.
- B. The name(s) of the nominated artist(s) shall be transmitted by the Chairman, NEA, to the Administrator, GSA, along with written documentation relating specific considerations discussed and the basis on which the panel's recommendations were made. The panel shall rank the artists in order of preference for each proposed commission.
- (1) The GSA Design Review Panel (DRP), consisting of the Commissioner, PBS, the Assistant Commissioner for Real Property Development, and the Regional Administrator, in consultation with the Art-in-Architecture Program staff, shall review and make recommendations to the Administrator for his consideration in making the final artist selection.

5.

5. Selection. The Administrator, GSA, shall approve the selection of the artist(s) and so inform the Chairman, NEA.

6. For new construction projects in excess of \$70,000,000, the process by which artists are selected may, by written approval of the Commissioner, PBS, be through a limited competition, as follows:

- (1) Three to five artists are nominated following the process outlined in Paragraph 4.A.
- (2) Each of the nominated artist will be asked to prepare a specific proposal, for which they will be paid a professional fee.
- (3) The proposals will be reviewed by the NEA-appointed panel identified in Paragraph 4.A(1), and the panel's recommendations shall be transmitted by the Chairman, NEA, to the Administrator, GSA.
- (4) The proposals and recommendations shall be evaluated by the DRP and submitted to the Administrator, GSA, for his final selection.

7. Contract. GSA shall commission the selected artist(s) by means of a negotiated fixed-price contract. Additional items that must be negotiated and included in the selected artist's contract with GSA are:

- A. The artist will collaboratively work with the A/E to develop a meaningful fine arts proposal;
- B. The artist's concepts (sketches, models, etc.) shall be presented to community representatives and building tenants/occupants so they can preview the artwork proposal and offer their comments for the panel review as outlined in Section 7 of this Order. The artist's proposal will ultimately be given to the National Museum of American Art, Smithsonian Institution, for exhibition purposes and safekeeping.

6.

8. Review of artist's proposed concept. The NEA Panel, the membership of which shall be the same individuals as those who previously nominated the artist(s), shall review the proposed artistic concept(s) and recommend approval or disapproval to the Commissioner, PBS. This panel shall be advised by representatives of the community and the building occupants. The Panel must appropriately consider and document any objections raised concerning the artist's concept and ensure that public issues are factored into the approval/disapproval process. The DRP shall make recommendations to the Administrator, GSA, for his consideration in giving final approval of the artistic concept.
9. Public Affairs/Education. It will be the responsibility of the Regional Administrator, or his/her designee, to ensure that the artist and the artist's work is introduced to the public-at-large via media coverage, workshops, or other sufficiently adequate means. Coverage should include background information on the artist and information on the development and significance of the commissioned work. This effort shall be supported by and coordinated with the Art-in-Architecture Program staff.
10. A/E services. All necessary services in connection with the art-in-architecture project (including reviews and recommendations of the proposed concept(s) during development stages through the final installation and acceptance of the work, including any necessary coordination of working drawings and specifications) shall be a part of the A/E's negotiated contract. The A/E shall be required to provide pertinent site conditions and information to the artist.
11. Identification of artwork. Appropriate identification and explanatory information shall be provided at the location of the artwork(s) by the appropriate Public Buildings and Real Property regional office, the specifications of which shall be developed by the Art-in-Architecture Program staff.
12. Maintenance/Conservation Policy - Open
13. Review/Deaccessioning Policy - Open